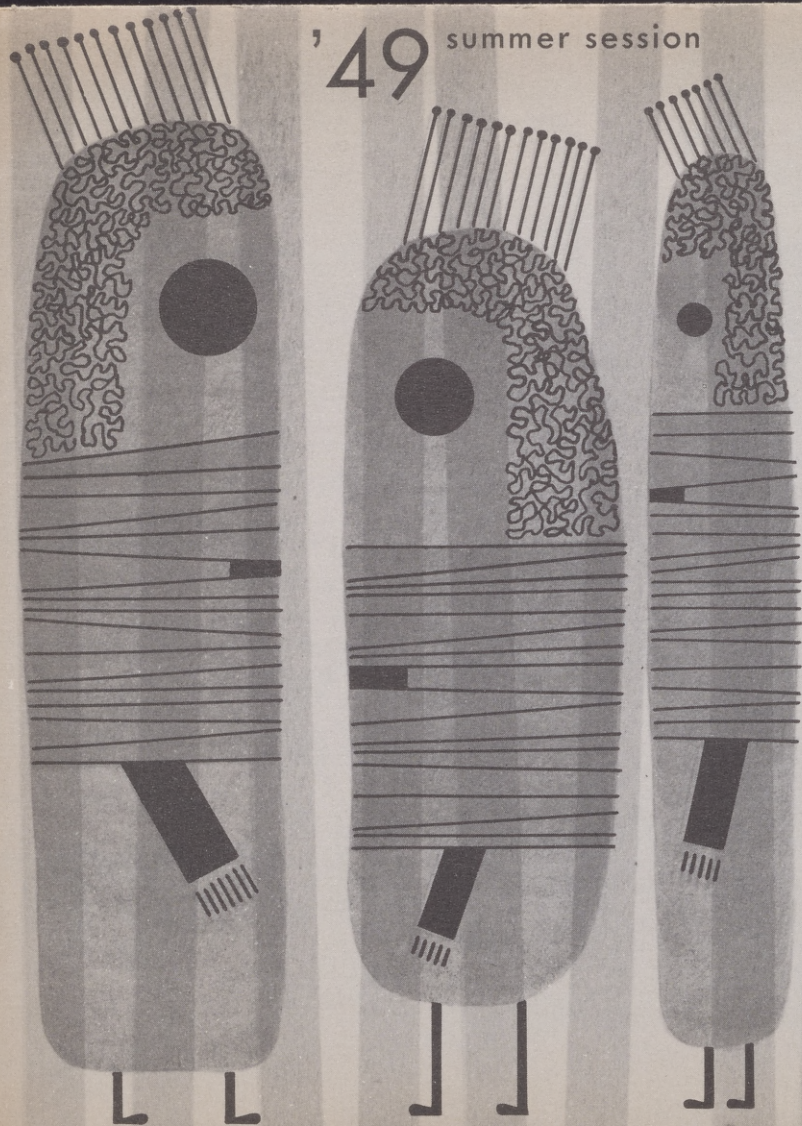


'49 summer session



california school of fine arts • 800 chestnut • san francisco 11

CALIFORNIA SCHOOL OF FINE ARTS

1949 Summer Session

JULY 5 TO AUGUST 12

DAY CLASSES

- 1 **Painting** Mark Rothko
Philosophy and practice of painting today. Restricted to artists and advanced students. (T Th required studio periods). MTWThF A.M.
- 2 **Landscape Painting** Hassel Smith
Pictorial interpretation of three motifs selected in area near school. Work on location plus class discussions in studio. Prerequisites: Drawing; Color. MWF A.M. & P.M.
- 3 **Portrait Painting** David Park
Research in structure and portrayal of heads. Definite assignments designed to develop observation of model and the control of technique. Prerequisites: Life Drawing; Color. TTh A.M.
- 4 **Portrait Painting** David Park
As #3. TTh P.M.
- 5 **Watercolor Painting** Elmer Bischoff
Study of the elements of pictorial expression, approached from both objective and non-objective directions. Investigation of technical aspects of the transparent watercolor medium. TTh A.M.
- 6 **Watercolor Painting** Elmer Bischoff
As #5. TTh P.M.
- 7 **Oil Painting for Beginners** Edward Corbett
Introductory problems of representation and abstraction in painting with the oil medium. Prerequisite: Drawing. MWF P.M.

- 8 **Drawing & Composition** Clifford Still
Exploration of formal and technical devices aimed at giving the student command of elementary principles of organization. Special assignments. Restricted to black and white mediums. MWF P.M.
- 9 **Figure Composition** Clay Spohn
Representation of the human figure and its aesthetic potentialities. Drawing from the model. MWF A.M.
- 10 **Figure Drawing** David Park
Representation of the human figure from the model, using pencil, charcoal, ink. Quick sketches and one-hour studies. MW P.M.
- 11 **Life Sketch** Richard Diebenkorn
Practice in drawing the model in brief poses. F P.M.
- 12 **Design & Color** Clifford Still
Plastic experimentation and control of form in terms of creative imagination. Includes color analysis and study of modern art movements through reproductions, slides and original works. MWF A.M.
- 13 **Lithography** Ray Bertrand
Traditional and experimental techniques. Work on the stone, processing and pulling proofs on the press. Black and white, and color. Prerequisite: Drawing. TTh A.M.
- 14 **Engraving** Juliette Steele
Techniques of print-making, working on zinc and copper plates. Black and white, and color. Prerequisite: Drawing. TTh P.M.
- 15 **Sculpture** Ernest Mundt
Interpretation of natural form and expression of ideas in clay and plaster. Modeling, mold making and casting. Includes work from model. Individual assignments. MWF A.M.
- 16 **Design Workshop** Ernest Mundt
Three-dimensional design in variety of materials. Establishes basis for specialized work in architecture, sculpture, interior, stage, and industrial design. MWF P.M.
- 17 **Advertising Art** Milton Cavagnaro
Primary considerations of design for newspaper, magazine and direct mail advertising. Mediums for reproduction. Production methods. Lettering. TTh A.M.
- 18 **Illustration** Paul Q. Forster
Introduction to mediums of magazine and book illustration. Problems of reproduction. Work from model. Prerequisite: Life Drawing. TTh P.M.

Edward Weston Internationally known photographer, Edward Weston will conduct special classes in the art of photography at his Monterey Peninsula studio. Weston, winner of the first Guggenheim Fellowship awarded to a photographer, was honored two years ago by a large retrospective exhibition of his work at the Museum of Modern Art in New York. This will be the second consecutive summer in which Weston is guest instructor at this school.

PLEASE POST

- 19 **Film Workshop** Sidney Peterson
Basic problems of film production. Short film produced by students as collaborative project. Covers steps of production from initial script to final sound print. MWF P.M.
- 20 **Jewelry Design** Franz Bergmann
Creative design and execution of jewelry in silver. Includes repoussé, chasing, soldering, polishing and simple stone settings. TTh P.M.
- 21 **Ceramics** Whitney Atchley
Methods of pottery construction by means of wheel and mold. Kiln stacking, firing and glaze making. MW P.M.
- 22 **Views of Painting Today** Mark Rothko
One illustrated lecture a week on current thoughts of artists about their work. Th 1-2 P.M.
- 23 **Photography** Minor White, Frederick W. Quandt, Jr.
Mainly for students who have private darkrooms available. Lectures, supervised field trips, supervised darkroom work, individual print criticism. (Personal expenses on field trips must be assumed by each student.) F—Photography (see Night Classes below) must be taken in this course. MWF afternoons and evenings.
- 24 **Photography** Edward Weston, Minor White, Frederick W. Quandt, Jr.
School darkrooms available. Lectures, field trips to Edward Weston's Carmel classes, print analysis and production, photographic aesthetics. (Personal expenses on field trips must be assumed by each student.) Laboratory periods to be arranged. F—Photography (see Night Classes below) must be taken in this course. MTWThF mornings and afternoons, MWF evenings (10 to 13 periods).

NIGHT CLASSES

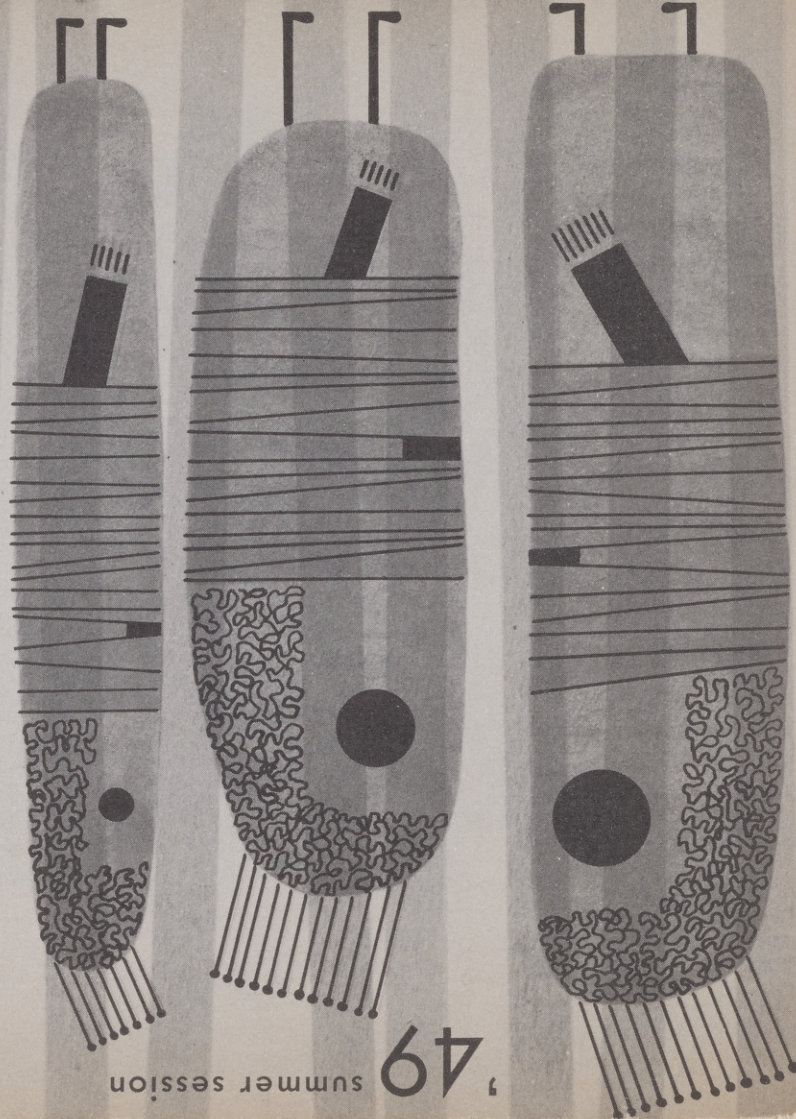
- a **Life Drawing** Richard Diebenkorn
Representation of the human figure in graphic terms. Drawing from the model. MW
- b **Life Sketch** Antonio Sotomayor
Practice in drawing the model in brief poses. F
- c **Design & Color** Elmer Bischoff
Study of the formal elements of drawing and painting, using various black and white mediums and opaque watercolor. MW
- d **Painting** William A. Gaw
Formal color composition conditioned by techniques of oil and watercolor. Still life and figure. MW
- e **Ceramics** Whitney Atchley
Methods of pottery construction by means of wheel and mold. Kiln stacking, firing and glaze making. MW
- f **Photography** Minor White, Frederick W. Quandt, Jr.
Lectures on visualization, the zone system, use of view and miniature cameras, printing and print presentation. These constitute the basic lectures for the day classes and must be attended by students enrolled in #23 and #24. MWF

Studio periods, at the standard rate, are available to certain students in certain classes on approval of the Registrar.
Initials at the end of each class description refer to days scheduled.
There are ten day periods and three evening periods weekly.
Classes meet from 9 to 12 A. M., 1 to 4 P. M., and 7 to 10 P. M., unless otherwise noted.
One unit of credit is earned for each 45 hours' classwork.

Guest instructors

Mark Rothko
Edward Weston

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FEES All fees quoted are for the six-week session.

TUITION	
13 periods weekly	\$66.00
12 " "	63.00
11 " "	61.00
10 " "	58.00
9 " "	55.00
8 " "	51.00
7 " "	47.00
6 " "	42.00
5 " "	37.00
4 " "	32.00
3 " "	27.00
2 " "	21.00
1 " "	16.00

OTHER FEES	
Enrollment	1.00
Locker rental	1.00
Padlock deposit	1.50
Credit registration*	2.00

*Credit registration fee is payable once only, and is valid for all subsequent attendance.

A non-refundable deposit of \$10.00 will be required with all registrations (veterans with certificates of eligibility, etc., excepted). This amount will be applied to total tuition and fees, which must be paid in full by July 5, 1949.

STUDIO FEES	
Studio fees help to defray overhead costs (e.g., materials, tools, model fees, etc.). See list of classes for titles of courses referred to below by number or letter.	
DAY	
3	\$ 3.75
4	3.75
9	3.75
10	2.50
11	1.25
13	1.75
14	1.75
15	6.00
16	4.50
18	2.50
19	6.00
20 (each period)	1.50
21	5.00
23	5.00
24 (13 periods weekly)	30.00
(12 " ")	28.00
(11 " ")	24.00
(10 " ")	20.00
NIGHT	
A (each period)	1.25
B	1.25
D	2.50
E (2 periods weekly)	5.00
(1 " ")	2.75
Amounts specified refer to number of days for which course is scheduled; extra studio periods are pro-rated on above basis.	

CALIFORNIA SCHOOL OF FINE ARTS
800 Chestnut Street, San Francisco 11

Douglas MacAgy, Director

Telephone: ORdway 3-2640

Affiliated with the University of California
Maintained by the San Francisco Art Association
Approved by the State of California and the Veterans Administration under Public Laws 16 and 346.

The complete facilities of the California School of Fine Arts will be offered to summer students. The many large studios, design workshop, photography laboratories, ceramics plant, print workshop and library will be used steadily in day and night classes. In addition, a gallery, social hall, restaurant and gardens will be available for the students' convenience.

Concentrated in form, the summer program is nevertheless designed to have a wide appeal. Careful attention has been given to the needs of beginning students, and advanced students may select courses from an extensive list. Teachers will have opportunities to refresh their outlook by means of new devices of instruction and exploration of vistas glimpsed in a busy year. Artists may find valuable confirmation of their ideas through working with their fellows from this and other parts of the country.

Mark Rothko of New York and Edward Weston of Carmel will join the summer faculty as guest instructors. Rothko, distinguished American artist, will conduct a class in painting and a lecture series. Weston, celebrated photographer, will participate in the photography department's program as instructor at his Monterey Peninsula studio.

Designed by Milton Cavagnaro.



